

South Street Seaport

A plan for a vital new historic center in Lower Manhattan.

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WORK IN PROGRESS:
SEAPORT PIER

The Ambrose Lightship serves as a beacon for the restoration of the historic South Street waterfront below the Brooklyn Bridge. In this painting by Charles Lundgren, the fishing schooner Caviare dries her sails. Meanwhile, work proceeds on the restoration of the pier as an historic facility open to the public free of charge. The painting is a gift of Geo. W. Rogers.

© South Street Seaport Museum, 16 Fulton St., New York, N. Y. 10038



Charles Lindgren

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A plan for a vital new historic center in Lower Manhattan.

SOUTH STREET SEAPORT MUSEUM, 16 FULTON STREET, NEW YORK, N. Y. 10038

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The Annual Report to the Membership, February 20, 1969.

From left foreground: Moulton H. Franham, Advisor and Chairman of the Ship Committee; Alan D. Frazer, Program Director; Peter Stanford, President; Joseph Cantalupo, Chairman of Friends of South Street; Jakob Isbrandtsen, Chairman of the Board of Trustees; A. Thomas van Arkel, Restoration Director.

INTRODUCTION

A year ago, on November 6 and 7, 1968, a remarkable group of men assembled to discuss plans for a unique new center in the heart of America's largest city. They included museum directors, urban planners, architects, social critics, editors, historians, economists and educators, and it is typical of the group that many in it filled more than one of these roles. The proposals before them outlined a cultural and historic neighborhood to occupy five blocks of Manhattan real estate on the East River waterfront a few blocks north of Wall Street. This deteriorating section houses the 150 year-old Fulton Market, now slated for removal to the Bronx. It faces out on three blocks along South Street, a forgotten waterfront trucking avenue once famous around the world as the "Street of Ships."

The conferees of course knew a good deal about this background and were in sympathy with the aims of South Street Seaport as a place where citizens could seek out and enjoy an important chapter of the heritage of their city. Several had contributed to that thinking in important ways. The purpose of the conference was to survey the waters ahead, to point out dangers and opportunities, and to make recommendations on shaping the course.

This work does not attempt to list the new ideas or identify the valuable contributions made at the South Street Seaport Planning Conference. Its purpose is rather to render account on the development of plans, and we expect to learn more than we inform in making it.

Story and Function

South Street Seaport was conceived from the beginning to tell the story of the men in ships who built the city's greatness in the century that the young American republic came of age. The skills and disciplines of a time now beyond our reach are part of the story; so are the old buildings, the ships, and the essential neighborliness of a city where investors, craftsmen, traders and laborers worked side by side.

The city has gained immeasurably in wealth and efficiency since the age of the clipper ships. The Seaport is intended to weave back into the fabric of city life some of the warmth and accessibility that have been lost along the way.

These two related ends shape the Seaport plan - the telling of a valuable story, and the addition of a vital amenity to city life.



In 1855 the Street of Ships was lined with buildings that stand today: Schermerhorn Row in the background, and numbers 105-114 South Street in the foreground. Sailors, wagons and people on varied missions throng the street and the masts of a tall Black Baller tower over everything.

How It Has Happened

When the Seaport Museum trustees first convened in June 1967, there existed already a citizen organization of some 1,000 members. Today this group, known as Friends of South Street, functions as the membership arm of the Seaport Museum.

There also existed the nucleus of the distinguished Advisory Committee, which renders expert advice on the evolving programs and plans of the Seaport.

In December 1967 the trustees of South Street Maritime Museum were named, to create and administer a major state-sponsored museum within the Seaport area, according to legislation enacted in August 1966, when the Seaport was in the discussion stage.

It will be seen that the order of gathering was first, rank-and-file citizens, second, scholarly advisors, and third, the men of substance and civic leaders who are finally responsible for the project as trustees. The citizen roots are very real.

The Seaport Museum has concentrated on public program, public planning with the city and other authorities, acquisition of ships and land, and the development of its own plans or, perhaps more accurately, its picture of itself.

Public Program. Since April 1967, the Seaport has conducted a program of walking tours, visiting ships, street fairs, concerts and festivals, along with the quieter work of seminars, research studies and occasional publications.

Public events, conducted with counsel and financial support from the New York State Council on the Arts, drew 100,000 visitors to South Street in 1968; we estimate 250,000 in 1969.

Over 100 volunteers work on various aspects of public program. The membership of Friends of South Street, now approaching the 10,000 mark, is kept informed through a bimonthly newsletter, *South Street Reporter*. (A recent issue is attached as Appendix II.)

Public Planning. In May 1968 the City Planning Commission approved the designation of the Brooklyn Bridge Southeast urban renewal area on the basis of the Seaport Museum scheme of historic ships on the waterfront and old buildings preserved ashore, in a nonprofit mixed museum and commercial neighborhood.

The support of the Chamber of Commerce, Downtown-Lower Manhattan Association and other civic groups was obtained also in 1968.

In August 1969 the urban renewal plan was approved unanimously by the Board of Estimate, thus enacting the Seaport concept into city law. This permitted the transfer of unused air rights from low-rise Seaport buildings, and granted the right to acquire property by condemnation as needed.

Acquisition of Ships and Land. The Ambrose lightship was installed at the Seaport pier, Pier 16 East River, in August 1968; the fishing schooner *Caviare* followed in September.

Land acquisition is conducted by Seaport Holdings, Inc., whose president, Kenneth Wilpon, serves as a volunteer without pay. As of September 1969 some 50 percent of Seaport land was owned outright by this corporation, with a further 20 percent under contract. Land is acquired through loans made by a combination of six leading banks, the loans to be retired eventually by philanthropic contribution, commercial mortgages, and sale of transferred air rights.

Development of Seaport Plans. Initial planning has been addressed to a clear definition of goals, and realistic interpretation. The Seaport Planning Conference was summoned in November 1968 to review this process two years after Friends of South Street was formed to advance the plan. (Agenda and conference participants are listed in Appendix I.)

Planning today proceeds under the aegis of a Restoration Planning Committee chaired by E. A. Stanley, Jr., a trustee. A Restoration Planning Workshop, directed by George Demmy, serves as staff under a grant made by the J. M. Kaplan Fund. Professor James M. Fitch of the Columbia University School of Architecture is senior counsel to the workshop. Charles Evans Hughes is retained for certain aspects of restoration planning.

The Philadelphia firm of Van Arkel & Moss serves as general restoration consultants in setting up budgets and staff, and in other practical management areas. A. Thomas van Arkel is restoration director.

Davis, Brody & Associates have been named as architects for the whole. They are currently involved at all levels of planning and work within mutually determined guidelines.

A Continuing Process

The Seaport Museum seeks realism in its work through widespread discussion, experimentation and a learning process which is not over but rather just begun.

We think we need to hammer out a South Street school of thought on South Street's problems and unique opportunities. We are immeasurably aided in this by freely given counsel from Williamsburg, Cooperstown, Richmondtown, San Francisco, Mystic, and other centers of learning in our field, and from talented individuals.

But we must also learn from our own story. South Street Seaport exists today as the inheritor of an old story and as an experience to be tested on the pulse.

Those engaged in the planning are working with the developing ethos, felt needs, and ideas of that living community of public interest, to which so many people have contributed so generously.

Respectfully submitted:

Jakob Isbrandtsen
Chairman

Peter Stanford
President



The Seaport in 1847. A schooner dries her sails in the sun, her main gaff scandalized. The Fulton Ferry lies ready to start her threshing run across to Brooklyn, while other steamers slip up the river bound for Long Island Sound. Deepwater square riggers lie along South Street between Beekman and Peck Slip while others wait out in the stream. The clipper ship era is just beginning, and American ships are breaking records in all seas. Here is where it began, where small fishing craft lie today, in a part of the old seaport where the tall ships that stirred men's mind may someday be seen again: in South Street.

THE RESTORATION

It would take a library to develop the South Street story, and reams of paper to define the relationships of the story to our project even at this stage. Here we attempt only a glimpse of the story and decisions that arise from it. Functional questions of course feed back against these decisions. But it seems wise to begin with our sense of the heritage on which we build in our time.

The Ships

The fact that ships came here explains almost all that happened. Recent researches have shown that New York was a significant harbor before there was any significant settlement ashore; in the early 19th century capital formation, the development of common stock trading, commercial banks, and insurance all depended primarily on South Street ships and the cargoes they competed for; and more people came to New York by sea than were born here. In its essential shape, as headquarters for worldwide corporations, as the world's leading marketplace for money and ideas, as a major population center and receiving port for new people, and perhaps as a cultural capital and seedbed for new social and artistic ideas, in all its leadership functions, New York is a city built from the sea.

Our waterfront is where the action was. We see this not only in retrospect; it was seen at the time. The New York papers reported all that happened and ran editorials on important new ships. The Times of London ran editorials on South Street clippers. So did the Times of Mauritius.

For a brief, heady period around 1850 American ships may actually have carried more ocean cargo than the whole British merchant marine, because our ships were newer, bigger, much faster, and got full cargoes every time.

In the first half of this crowded, eventful century, South Street men got steamboats going, took the cream of first the North Atlantic and then the China Trade with oceanic sailing ships and then built the city of San Francisco, and in a few years made America a continental power. That giant act was done not in covered wagons, which took a trickle of men and goods across the country, but in big ships battling their way around Cape Horn at the tip of South America in the world's toughest sailing ground. The ships had names like Sea Witch, Flying Cloud, Chariot of Fame, Herald of the Morning and Young America.

Their fortunes were followed avidly by New Yorkers. The importance of ships on our waterfront can't be understood without knowing this.

These achievements took place against a tide of technological change. The story, important in itself, coincided with an extraordinary millennial event that changed men's lives, in a few decades, throughout the world. After 3,000 years of deepwater navigation on wind power, the steamer began to shift the world's cargoes on its own internal power. South Street did not change with the times. Most of the steamers went to Hudson River piers. Most of them were of foreign registry. The trades that remained in sail remained in South



The WAVERTREE of 1885.



CAVIARE of 1891.



AMBROSE lightship of 1907.

Street. The ocean trades were mostly in bulk cargoes to the Southern Ocean - West Coast and Australian grain, Chilean nitrate, Indian jute, with case oil (kerosene) and low grade manufactured goods outward bound. Much of this trade, too, was in foreign bottoms. It died hard. Several members of Friends of South Street shipped out in square rig from South Street in this century. Coasting schooners brought lumber from Carolina and potatoes from Maine to New York, into the 1930s. The fishing fleet was motorized by that time.

The changeover was complete. A whole way of life vanished - a way of life almost inconceivable to youngsters today. The sailing world had in it practices inherited from the Phoenicians, terms and ways of doing things that came literally from time out of mind, from an earlier race and a vastly different world. Men sang at their work, used words and speech patterns universal to all ships but incomprehensible ashore, and showed fierce loyalties reformed each generation in each ship. They spat at steamers, many never made the change, and little of the old experience passed over to the new ways at sea. The experience is just too different.

Much that was romantic about the sailor's way was true; men sought out ships with skysail yards, as Masfield and others noted, though they spelt more work and danger; sailors noticed a ship's looks like a woman's, often chose ships for their looks, defended them publicly and cursed them privately, and knew their stories and their ways by heart.

Our restoration is based on real ships with a real story to tell. Reality is more complex, more unknown, and has more

to tell us than anything we can recreate in its name. The general public knows this; it keeps a Charles W. Morgan alive in Mystic (though she's a ship rebuilt many times) and a Balclutha alive in San Francisco, while a quite good replica of the Santa Maria is about to die. The Mayflower in Plymouth, as Alan Villiers has pointed out, is a real ship in that she really sailed across the Atlantic. There is justification and room for replicas that go out and do the real thing, as best it can be done in our time.

South Street's real ships today are the Ambrose lightship of 1907, the Caviare fishing schooner of 1891 (she came to South Street under sail), and the great full-rigged ship Wavertree of 1885, which is now refitting for tow from Buenos Aires where she has been employed 20 years as a sand barge, to New York.

The Wavertree is a Liverpool ship. The American deepwatermen are all gone, all but Kaiulani (1889), which is now a hulk in the Philippines and which the National Marine Historical Association strives to recover. But the Wavertree came to New York and more important she was part of the mainstream of the square rigged carrying trade. In this trade the loyalties and ways of doing things were in great degree international, especially toward the end when square-rigger sailors shipped in anything they could find that was not a steamer. (The dockmaster at Minneford's in City Island today used to go to Buenos Aires forty years ago to find a sailing ship of any flag to go to sea in, and he was not alone.) But long before that American crews sang changed words in British chanties like "Rolling Home," and polyglot crews were commonplace in the New York-Liverpool trade 150 years ago.



Ship's bow, as a hulk in Buenos Aires, Argentina, 1968.

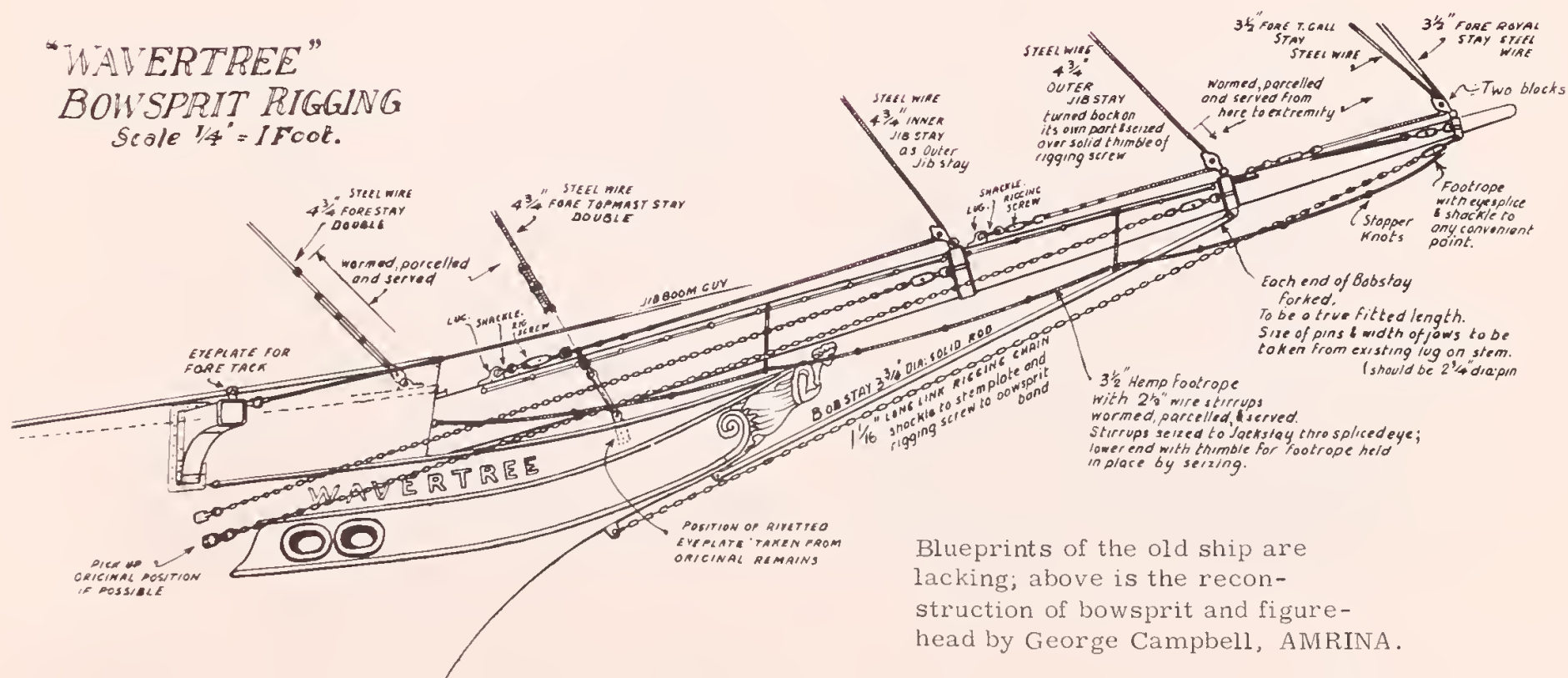


The restoration begun, June 1969.

WAVERTREE

THE RESTORATION

"WAVERTREE" BOWSPRIT RIGGING Scale 1/4" = 1 Foot.



Blueprints of the old ship are lacking; above is the reconstruction of bowsprit and figure-head by George Campbell, AMRINA.

The Wavertree may carry a rather unsuspected message from her old home port to her new. You can read books on New York which never mention Liverpool, though Professor Albion has shown us how the two cities built each other and the cultural results are visible today. Notice the Beatles' idiom and their impact in New York, which no one expected or understood. We need our maritime past to understand ourselves.

Structurally, the Wavertree echoes the era of wooden ships, though she is iron herself. She is closer to the packets, clippers and to the American softwood Down Easters which were her contemporaries, than she is to the grain and nitrate ships built to steel technology. Here we had a choice; we might more easily have procured the Moshulu ex-Kurt (1904) which had a history under the American flag. But Moshulu does not take us to the South Street story, or to the heritage in design as the Wavertree does in her fashion.

The Ambrose lightship is an historic anomaly on the waterfront. But towed in from her station offshore, she opens the door to an important continuing chapter on the arts by which men find their way safely across the sea.

The 1891 fishing schooner Caviare is our first wooden hull and was engaged in one of the vital waterfront trades. Her berth today is next to the old market which helped build New York.

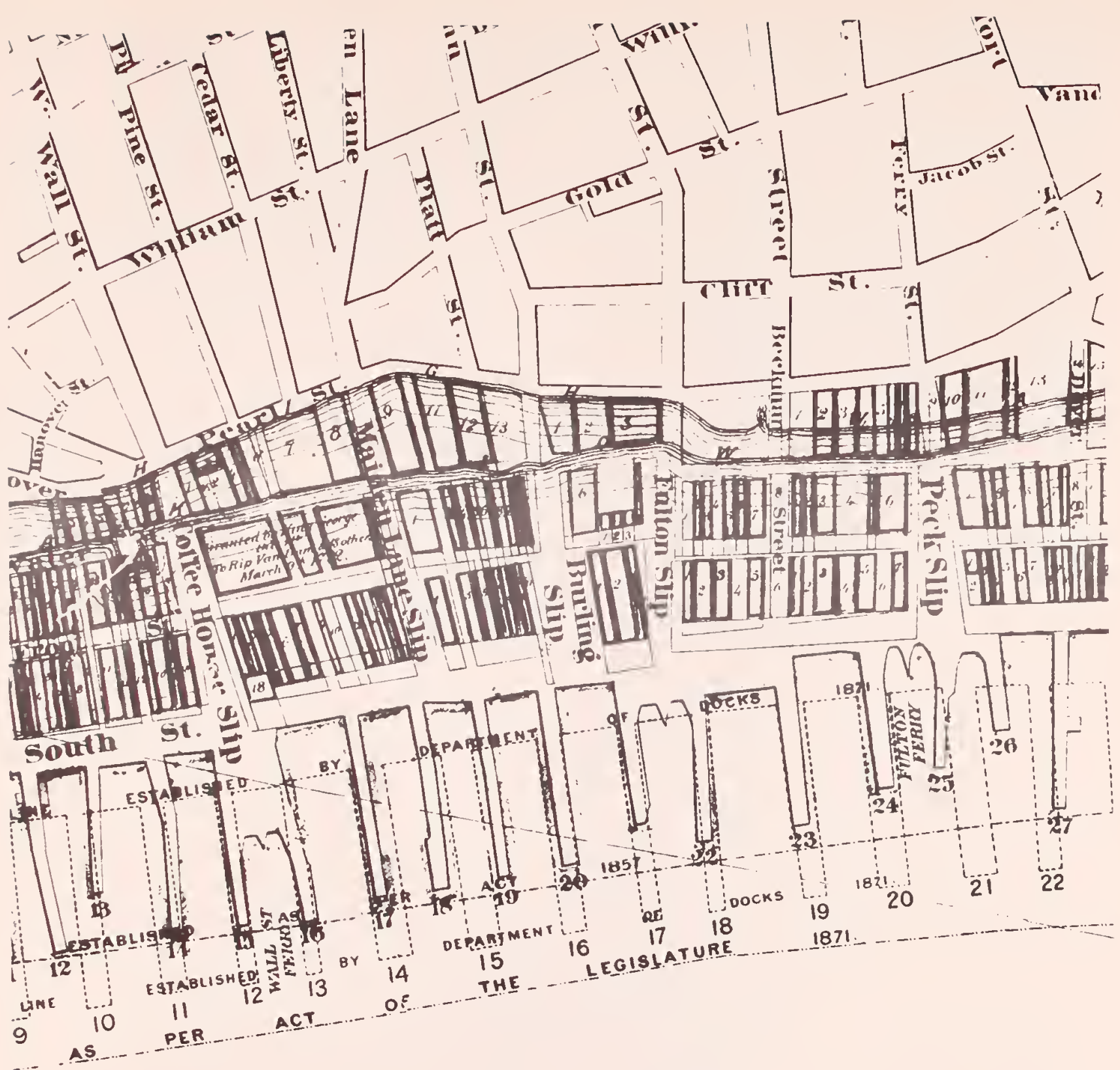
We plan to take on one more wooden hull, a small 19th century coasting schooner. These vessels, too, go back to a very old trading pattern, one which uses the waterways for hauling things up rivers or along a settled coast rather than across wide ocean wastes. Vessels of this type trucked into New York the bricks and lumber that built Greenwich Village, Chelsea, much of the Seaport and other

sections of the old city that survive today.

The story of steam, for South Street, is one of early experiments and later limitations. Sound steamers sailed regularly from the Seaport. We hope that the Alexander Hamilton (1924), a Hudson River Day Line ship and the last American paddlewheeler in salt waters, will come to South Street, for she comes at the end of a clear line of development from the Chancellor Livingston of 1817, and is very close in design to the Sound steamers that berthed here in the later 19th century.

A steam tug is clearly needed and several candidates are being considered. But we've ruled against the Hog Islanders, Liberty ships and other freighters now passing forever from the scene. They are very big, and visually would tend to put our other ships in a shade they never knew in their lifetimes. And they are outside the central story. The most appropriate cargo steamer we could put in, for scale, style and story, would be one of the little iron ships that drove sail off the main carrying routes in the '60s, '70s and 80s. We think such hulls exist; one was scrapped recently.

We have planned nothing for naval vessels in this commercial port, but wish to note that if either of the two wooden frigates still surviving from our sailing navy moved from their present homes, they would be welcome here. We also believe the U.S.S. Erickson (or "Monitor") will be raised from her grave off Hatteras, and we feel she belongs here. Her engines were built in Manhattan and her hull in Brooklyn. She was the first of a remarkable series of armored ships built in New York which did much to win the Civil War and keep the British out of it.



Portion of a late 19th century City Surveyor's Map showing original city grants of land under water

The Buildings

Late in the 17th century, the ever increasing importance of the river so spurred the development of the shore line and its cargo handling and receiving facilities that the young city began issuing waterlot grants, the rights to lands under the river. There were three major waterlot grant sequences for the East River side of Lower Manhattan occurring generally in the late 17th, the mid 18th centuries and the last, about the time of the Revolution. Grantees filled the land, built piers, wharves, streets, slips and buildings.

The five block segment of old New York waterfront whose buildings come down to us reflect vividly in their fabric the story of this growth of New York. It is an unusually rich sample of the old city.

Landfill for South Street, in our Seaport sample, was mostly completed in 1804-1815. South Street became a continuous waterfront street here about 1820.

Front Street was opened in our area in 1797; it housed merchants, coopers, tobacconists and tanners. The Fulton Ferry to Brooklyn and the farming communities stretching out into Long Island was installed in 1814. It was a mixed wholesale and retail market for produce, fish, meat, game, books, farm implements - an incredible variety of goods from the North River sloops, Erie canal boats, Liverpool packets, Levant traders, China and San Francisco clippers, coasting schooners, fishing smacks, and oyster boats which came into the waterfront here. Eventually, the growth of the Fish Market crowded out other functions; the Fish Market takes a great majority of the area today.



The market building of 1821 echoed in open arcades the arched doorways of Schermerhorn Row across Fulton Street. It served as wholesale and retail center for a broad variety of waterfront trades. The old building was replaced in 1882, and that building was replaced by the present garage structure in 1956.

There have always been sailors' inns and boarding houses in the area, and hotels and restaurants clustered round the market block to serve visitors from other parts of New York and from out of town. This function declined as the market function changed, and as the deepwater and coastal sailing trades died out, but was kept alive into this century by the Sound Steamers which sailed from Peck Slip.

Architecturally, the restoration will save all of the existing buildings - structures that represent a century's building, mostly concentrated in the period 1820-1890. Doing so assures the preservation of this historic neighborhood - its scale and color.

And something more is preserved — the actual bricks laid by artisans of another age, the windows that looked out on sailings of packets and clippers and early steamers, the walls that echoed to sailor's songs and draymen's shouts throughout the period of our story, and that stand today in sun and snow, showing their age, still performing a function.

Of vital importance in the restoration is the activity on the streets of the Seaport.

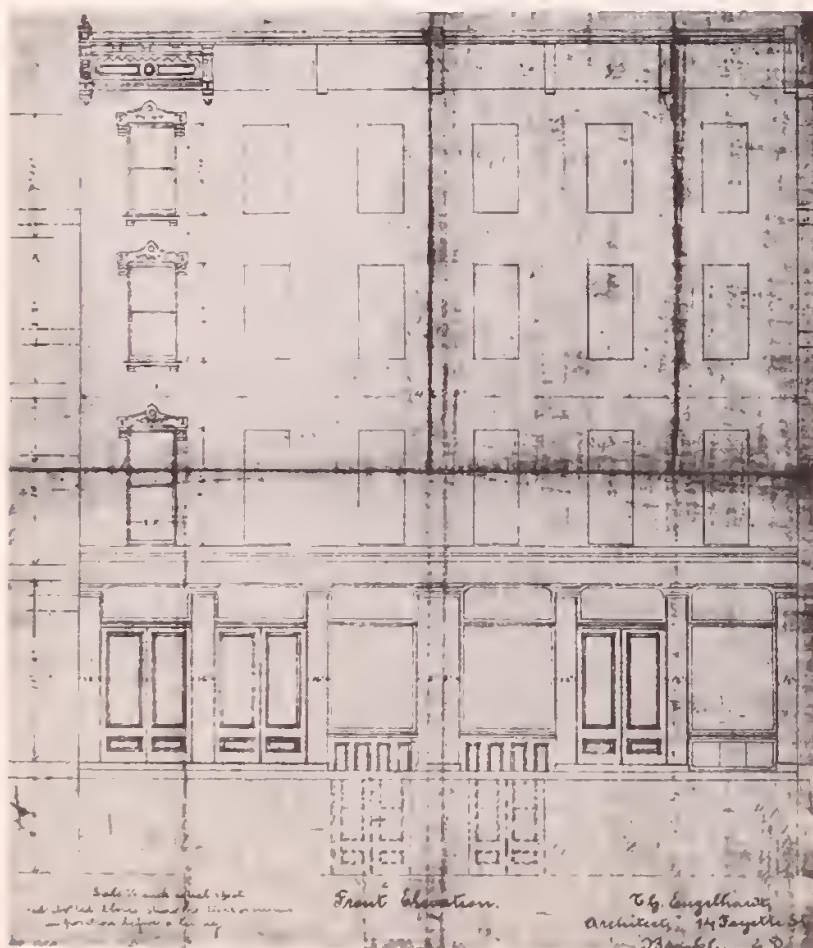
Things have always been moving — people, horses, wagons, handcarts, trucks, barrels, bags, boxes — all at varying paces, all with their own sounds and color. To keep the streets naturally alive is the essence of the restoration. This doesn't mean horses and carefully restored wagons or characters in oil skins or dungaree jackets. What it does mean in the abstract is the preservation of the movement of forms of varying mass, scale, color, speed, and sound.

Still being studied is the question of the market block, historically the focal point of the neighborhood. Functionally, the market is easy to pick up, much of it serving needs of the modern city, with restaurants, oyster stands and bars serving visitors to the area. Architecturally the market poses major philosophical questions: a replica of the 1821 market? a modern interpretation? a wholly contemporary structure? And the debate continues. We feel our answers will be found in the developing concerns expressed in our planning discourse; and it was a recommendation of the planning conference to defer the decision until it could be made with all readings in.



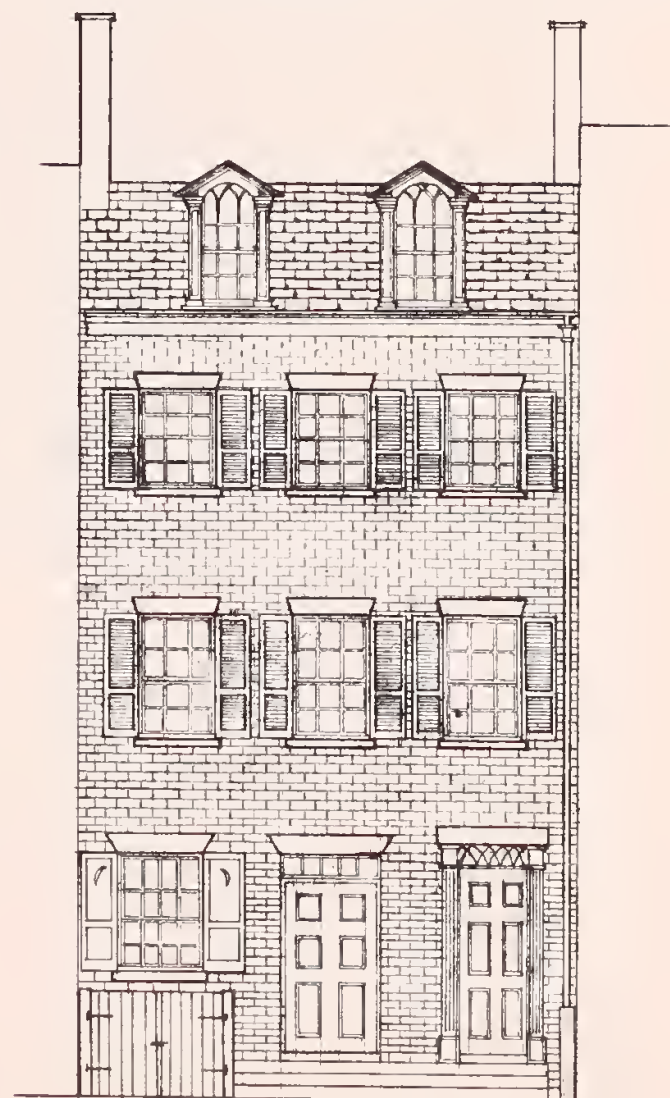
203 and 204 Front Street, separate buildings until 1882, when they were combined into a hotel by Architect Theodore Englehardt.

Architect Englehardt's renovation drawing.



207 Front Street, over half of it's 200 year old facade still intact.

Restoration drawing for 207 Front Street.

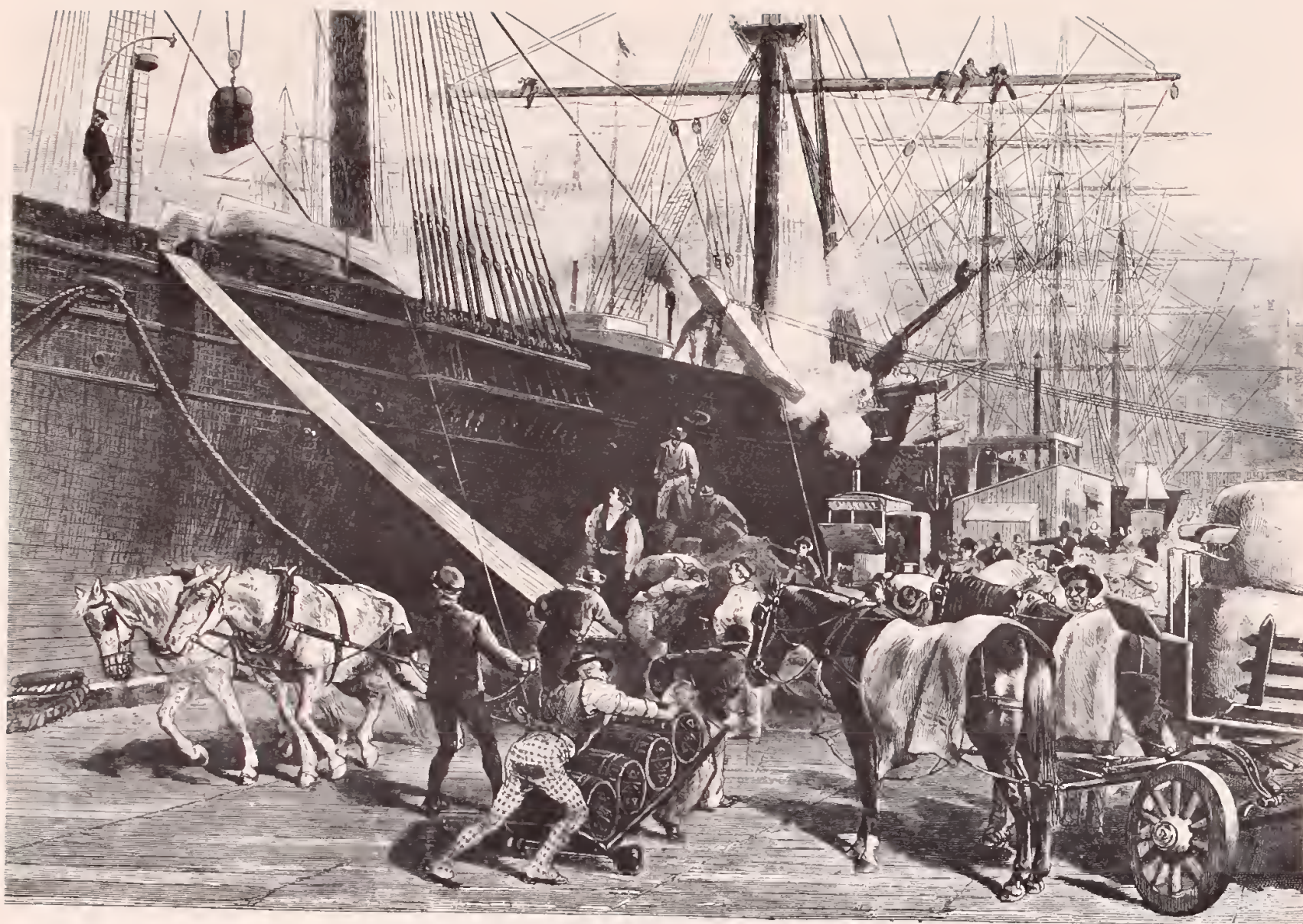


Historically the pattern is one of flux; restaurants move, shops change, structures are altered, and most of the buildings housed several trades. The new Seaport will represent one more wave of change.

Since a major concern of the restoration is the preservation of the streetscape, the facades of all the buildings will be carefully studied. The restoration policy in this case will be to evaluate individually each of the buildings, considering its occupants, its physical history both documentary and as evidenced by the brick and mortar remains in them as well as the consideration of the structure as an architectural element. Two examples illustrate this:

1. 203 Front Street. Built in 1815/1816 but entirely refaced in 1882. We do not intend to tear down this old brick to put in what we think was there. This will be a fine building of 1882 adapted to present day use. Our use has an eye to design, so we'll restore the one granite column removed in 1920.

2. 207 Front Street. Built in 1798, this is the oldest building in the Seaport. It has known much change, but the essential structure and detail is there, so this building will be restored as faithfully as we know how to its appearance as built. In each block, it might be noted, we'll try to preserve one building as a house museum. This will be the house museum for this block.



The clipper Young America alongside a South Street pier. Launched in 1853, a vintage year for clippers, she rounded Cape Horn fifty times and holds the record for 50 South to 50 South. She outlived her sisters and remained an effective competitor in the tough Cape Horn trade to San Francisco, which kept sailing ships alive on South Street through 1901.

Piers and the Waterfront

Piers in the Seaport area accommodated a variety of vessels, due to the rich oceanic, coastal, sound, river and fishing trades they served.

The piers historically were cluttered with cargo, small houses, horses, carts and people. They were not quiet then, as they are now. On top of everything else that was going on, people came down to gossip, to catch up on the news, or just to watch.

South Street had the same kind of activity on it, plus the life added by the waterfront shops, taverns and offices in the waterfront buildings. A great deal of business was transacted in the streets, along with the movement of goods. One must picture a society where decision-making conferences were continuously interrupted to let another wagon rumble by. Owners talked to agents, agents to shippers, chandlers to skippers, skippers to sailors they knew, and each to the other, with insurers, brokers, investors and builders thrown in.

In wintertime much of this moved indoors to waiting rooms and chandlers' offices where people talked around hot stoves.

Real commerce and small shops and craft activities should do much to maintain this

kind of life in 20th century terms; people will still congregate and gossip in varied groupings if given any reasonable encouragement to do so.

In our ships we've put in a Sound steamer, square-rigged deepwaterman, fishing schooner, and coasting schooner, with other craft; but we have somewhat reluctantly decided, as of now, against the Fulton Ferry. It seems to swallow too much room.

We also propose to put in one important historic function which vanished from our sample of the waterfront in the 18th century, before South Street was filled. This is a working shipyard. In the packet and clipper era the great yards closed off South Street to the north, in Corlcar's Hook, though there were boatbuilders, figurehead carvers and riggers in South Street.

One historic function of the yard will be to build working replicas, including perhaps the 400-ton packet James Monroe. We think it valuable to sail such a ship, and we think this may eventually be supported. (Mr. Chapelle wants us to build a clipper like the 1960-ton Young America, but we note that this admirable vision seems still beyond us.)



FUNCTIONS IN THE SEAPORT

How should the South Street Seaport experience fit in the modern city, which is beset by urgent problems that seem at first glance to have little to do with our past? Put another way, how will the Seaport serve the modern city?

These are key questions which came out again and again at the planning conference a year ago. Our concepts in urban zoning enable the low-rise Seaport buildings to be fitted into the downtown business community without significant loss of gross commercial space and tax revenues to the city. But we would never have proposed South Street Seaport in New York City if we did not think it would be of real value to New York in this time.

The Seaport Experience

The basic service of the Seaport is that it is a storied center. Few societies in the march of mankind live with so little visible or functional reminder of their past as ours today. The purposes of the city and the evolving principles on which it has been built are lost to most citizens. But man is a time-binding creature. He has got where he is by building on the successive experience of generations. Increasingly, as he gets the power to do things, it becomes important to understand how he got the power, and in understanding its roots, to understand its uses.

On the individual level, there is response to this message. In our historical work we have assumed that man seeks truth, as he may know it, and if he can extend his experience of truth in life a little bit - why then he becomes a little bit more a man. People know this, and scholars, the good ones, are dedicated to it.

From this approach we can take up the many specific ways in which the Seaport can minister to people's real interests in the modern city - specifics which go to the needs for open space, for restful and varied perspectives, for visual surroundings with story content, for walking space, sitting space and objects of interest to engage the eye and perhaps the mind.

These are leisure time pursuits. They are essentially reflective and individual, but we have learned in the Seaport experience to date that they are social as well. Michel de Montaigne said that philosophy should wear not a sad but a laughing visage, and that is the visage she wears in the integrated crowds of visitors who come to South Street today. It is something to see this ethos in mingled crowds of suburbanites and public housing dwellers; something rather rare in the city and something we must hang onto as we get down the road.

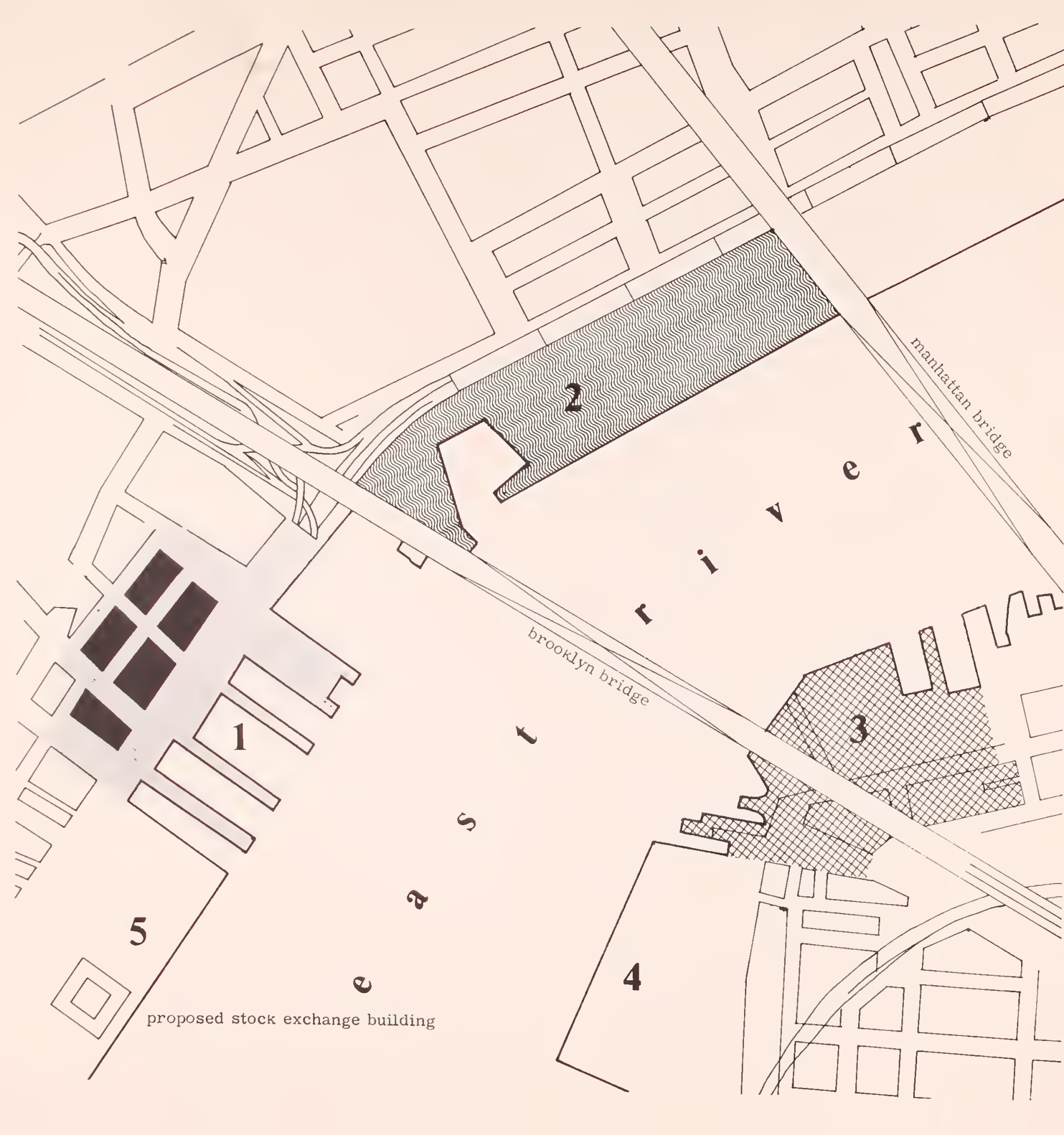
Orientation

The Seaport experience as we have suggested should be casual, ordinary, almost accidental. We must not pay off the interest that people bring to their own life roots as they reach back into history with cheap "lessons."

What truly links the generations is the quality of being alive, and realizing perhaps only for an instant the fact that others, like the observer, lived. The Seaport will minister to that interest.

The educational philosophy of South Street Seaport is to offer vivid, personal, believable experience in confronting the citizen with his past. This demands scholarship at high levels, and it demands response. We are confident that people can learn to stand erect and walk in their own generation, not so much by piety and precept but by dint of wanting to, of needing to, and of finding their own way. That kind of learning means something, and it sticks.

For this reason, "orientation" will not be a central function in the Seaport but will be scattered in centers devoted to particular functions. There will be guides, and maps, but there will be no gates. The visitor will not be invited to "step into another century." We believe essentially you cannot make that step and that it is better for the 20th century citizen with his idiom and his concerns to confront honestly the relics, records and story of men who lived before his time, of buildings that housed different trades, and ships that sailed in the winds and sunlight of another era in the continuing story.



proposed stock exchange building

brooklyn bridge

manhattan bridge

4

3

2

1

5

The River Plan

The East River can be put to work to serve actively the social and economic interests of the city. South Street Seaport serves these ends in its section of the waterfront.

Further steps are proposed to open the waterfront to people, and to use the waterway to bring visitors and money into the city. These steps are also planned to recover some of the recreational boating which has ebbed to the suburbs and beyond, in the last half century.

1 The Seaport uses piers like parks extending into the water, and serves as a reception center for visiting ships. Plans are not yet set for the last block north to the Brooklyn Bridge, but the Seaport's position is that this should be kept as open public waterfront, preferably with finger piers, possibly accommodating a marina for visiting pleasure craft. The pressure of visiting crowds will make this waterfront space invaluable to the Seaport.

2 North of this, between the Brooklyn and Manhattan Bridges, we urgently recommend that the waterfront be held open for complete eventual development as a marina with swimming barges, beer gardens and other facilities for the general public.

In general, the low-revenue facilities could be balanced against high-revenue facilities. The complex would encourage socially integrated waterfront use. It would encourage valuable mixed traffic through the massive belt of waterfront public housing, and would provide heavy service employment for youth in the summertime - employment in what will be a growth in-

dustry for the predictable future, and one which by its nature is open-ended since its management is necessarily recruited from people with field experience.

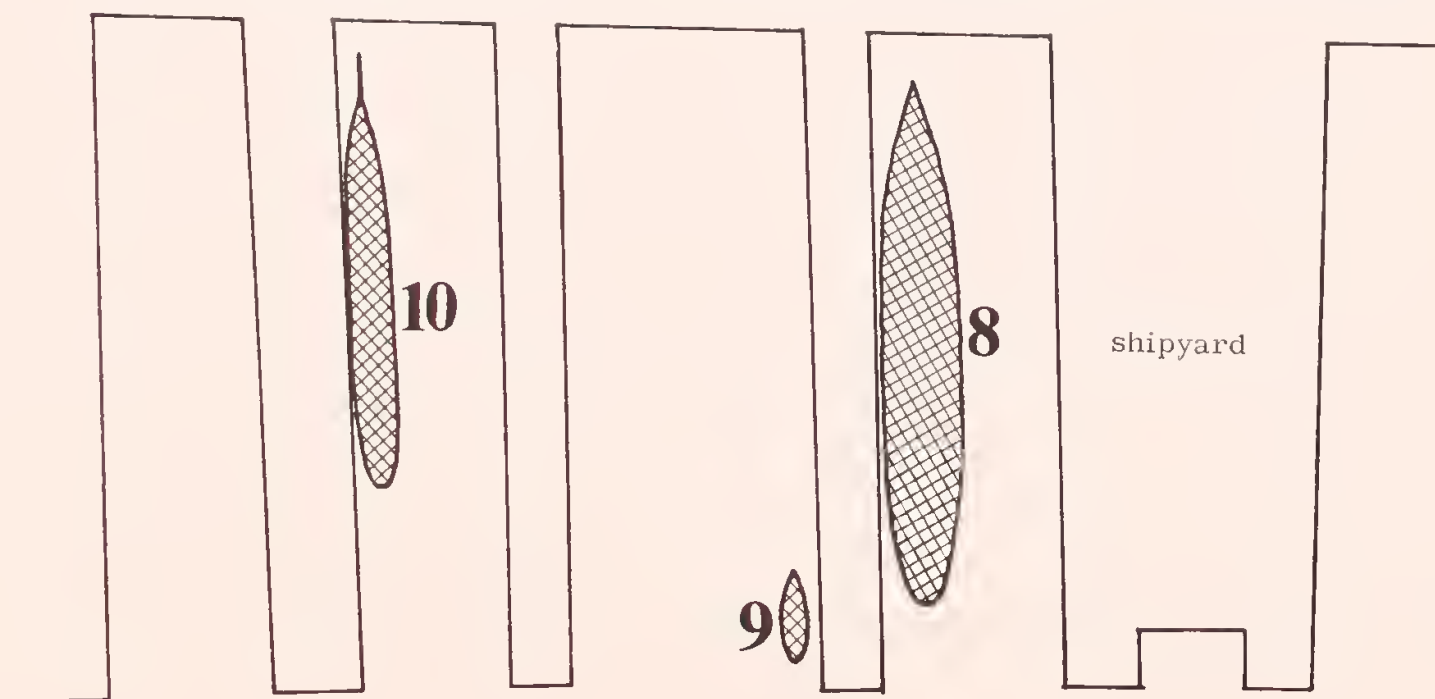
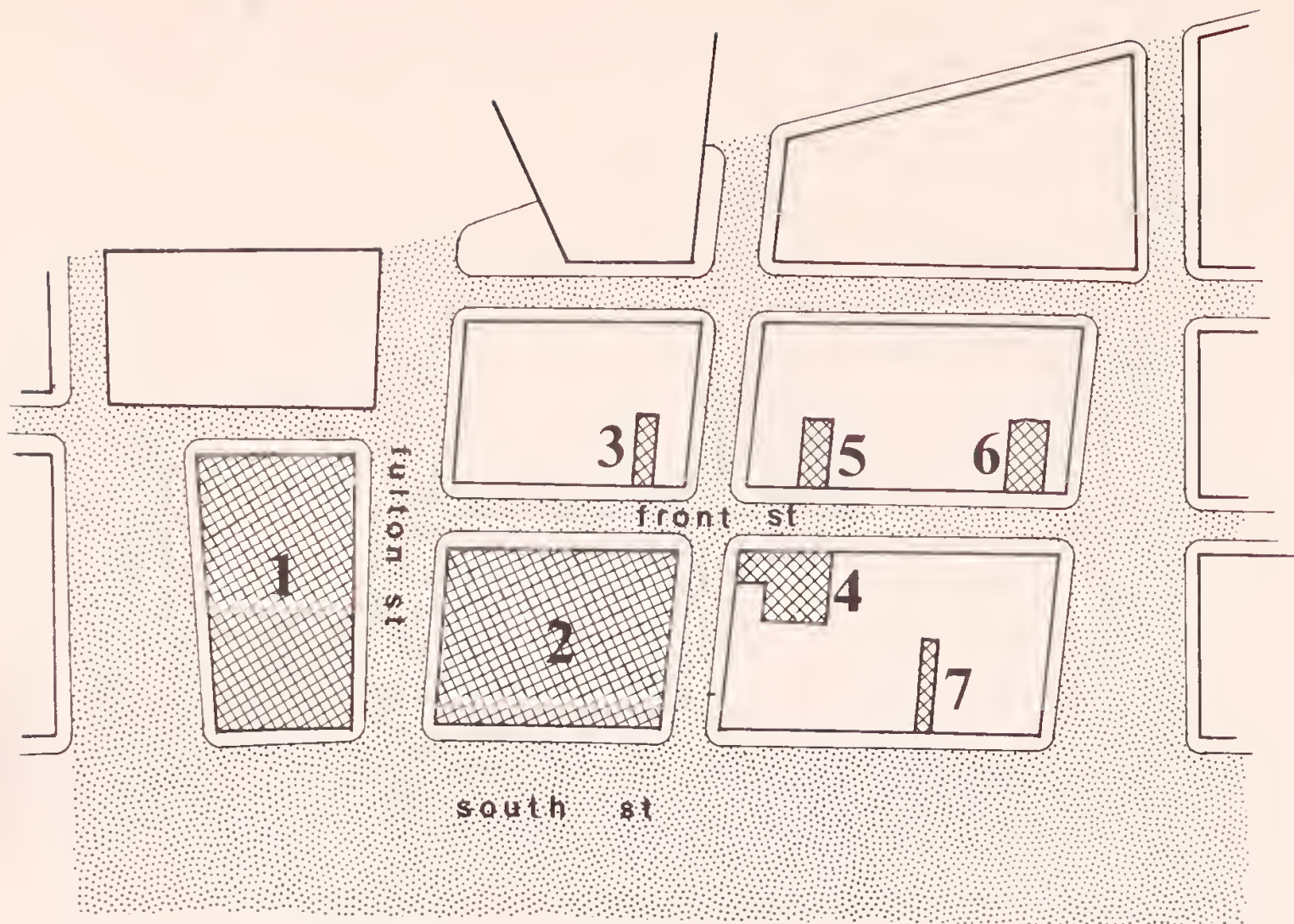
3 Across the river, the Empire Stores area should be developed as a waterside facility for Brooklyn Heights and its rapidly developing environs, which have now no access to the water. The area should include pedestrian approaches; this embraces the barren area under the Brooklyn Bridge and the Old Fulton Ferry Slip.

The development of a mixed shopping and residential neighborhood here is under study, and plans include ferry service for commuters from the Brooklyn shore.

4 South of the Empire Stores area, modern port facilities exist today, which it is hoped can be continued.

5 South of the Seaport, City plans call for office buildings on landfall, presenting a modern commercial river frontage where the work of moving ideas and information is accomplished.

In the era we are centering upon it is clear that people have wide ranges and choice in where they will live, visit or spend money. Even corporations have such choices. It is in the interest of the city and its people to think ahead to its role as a place where people who have choices will want to live, visit, or do business. This plan for the river puts the river to work to serve that end; in addition it brings back to New York a vital industry, pleasure boating, which need take nothing but some waterfront land now disused or underused.



Museums in the Seaport

It accords well with Seaport philosophy to have small centers gathered round special interests. A preliminary scheme of such museums has emerged as follows:

- 1 South Street Maritime Museum, a major State-sponsored facility.
- 2 Plans are being developed for an Oceanographic Institute which would be both a scholarly and public center, analagous to the Maritime Museum. Shape, function and location of this facility are still under study; it eventually might be housed in the basement of the Market Block building.
- 3 A house museum on Front Street will illustrate the trades pursued there before Fulton Market or Ferry were established.
- 4 The Museum of American Folk Art has been invited to establish quarters in the decorative building at the corner of Beekman and Front Streets, with exhibition floors and possibly an auditorium expanding out into new structure along Front Street.
- 5 A fire museum is tentatively planned with an interested group. Fulton Market was established as a result of a fire. The great fires cast an extraordinary light on conditions of life and commerce, and the response of the community to this ancient hazard is a dramatic story itself.
- 6 A museum of whaling and fisheries is thought of. This is the only major industry still practiced by men hunting schools of wild game. The fishing schooner Caviare, now in South Street, would be a pendant to this museum.
- 7 A family shipping museum in South Street. The collection and story go back to European roots.
- 8 Alexander Hamilton. Museum of Hudson River Steamboats, of which this ship herself is an example.
- 9 Ambrose lightship, signaling the Seaport by sea, houses a museum of aids to navigation at sea and lifesaving.
- 10 The Wavertree at Pier 16 will house a museum on her own history as part of the 19th century trade in square rigged ships. She will also serve as a community center for discussion groups, classes, youth training and volunteer activity.



A traditional yacht hull nearly completed in this model of the Seaport shipyard, while a replica of the 18th century Sultana is framed up along side. To the south is the Seaport waterfront, to the north a modern boathouse for visiting watercraft.

The Working Shipyard

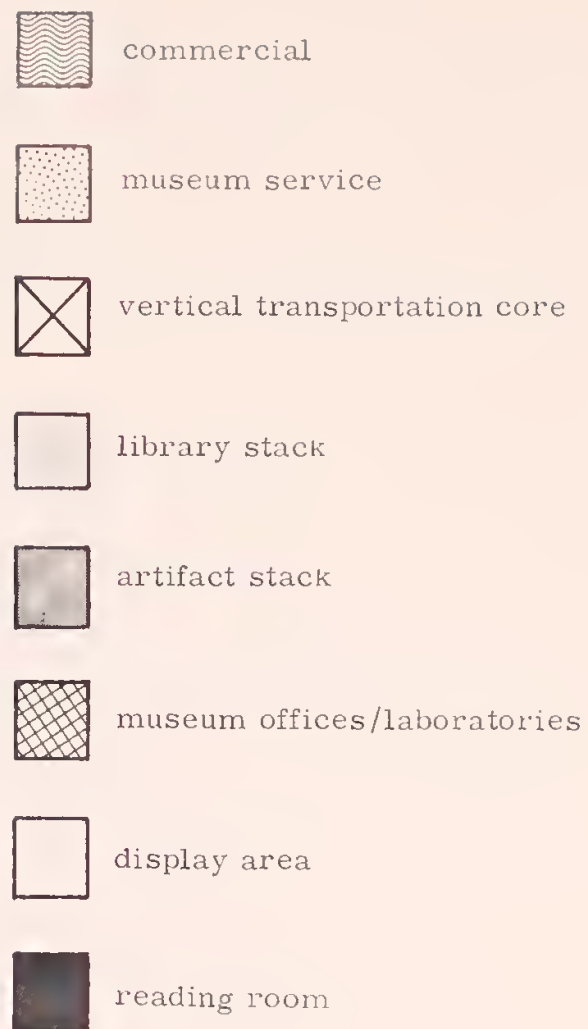
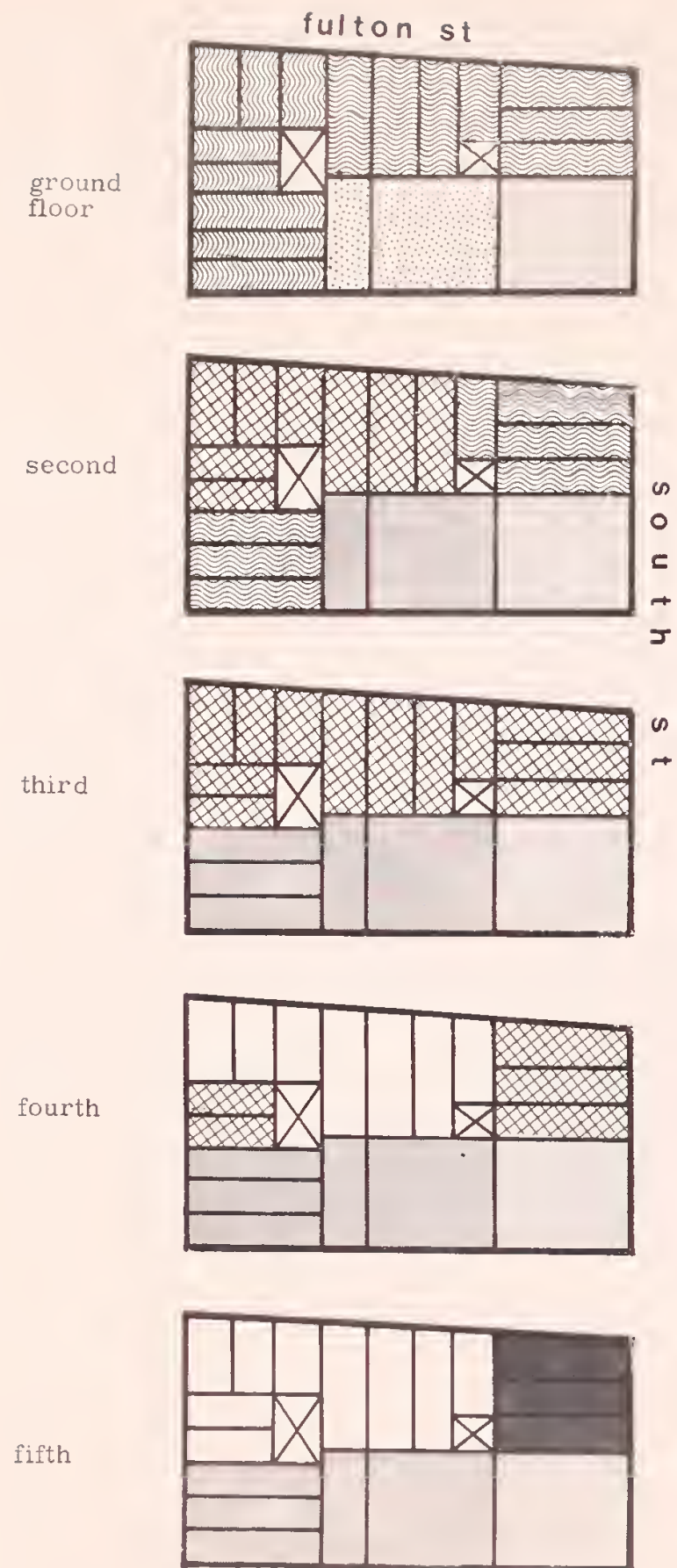
People can pass through it, for materials move slowly in a shipyard, and gangways can be opened to visitors during public hours without hampering the work.

The shipyard is now uncapitalized. Our estimate is that it will carry itself, at a later stage in the project, if capital costs can be met by donation.

Functional purposes are manifold:

1. To maintain our ships and boats with a skilled work force under restoration disciplines and control.
2. To provide for the public a unique visible exercise of skills no one sees anymore; skills we need anyway.
3. To train city youth in a growth industry; boatyards across America seek artisans with this background.
4. To build new boats for sale. New construction is essential to keep up maintenance skills. A market exists.

The facility will also be a center for a cluster of crafts, to the degree we find ourselves able to support them. Rope-walk, iron forge and shipcarvers may function here. Through the generosity of Russell Grinnell of Gloucester, the yard's hauling engine will be one that has been in use since the 1850s - which we count a most encouraging beginning for the yard as a working exhibit.



The Maritime Museum in Schermerhorn Row Block

The historic buildings in the Fulton-South-John-Front Street block were designated for a South Street Maritime Museum in legislation introduced by State Senator Whitney North Seymour, Jr., and signed into State law in 1966.

From an initial study by Frederick L. Rath, a concept has emerged in which the ground floors and some second stories would be kept in commercial use, with museum facilities in upper stories. A preliminary reconciliation of form and function is indicated in the plan, as follows:

A house museum at the Fulton-Front Street corner preserves hoisting wheel, bare beams and the grand structure of the roof as it turns the corner. Here the history of the Row and lives and pursuits of tenants is presented.

The main public exhibition halls run longitudinally down the Row, the corridors defined by archways cut through the old building walls. The pattern of small galleries threaded upon central walkways seems well suited to the "chapter" approach in interpretation, and enables the visiting

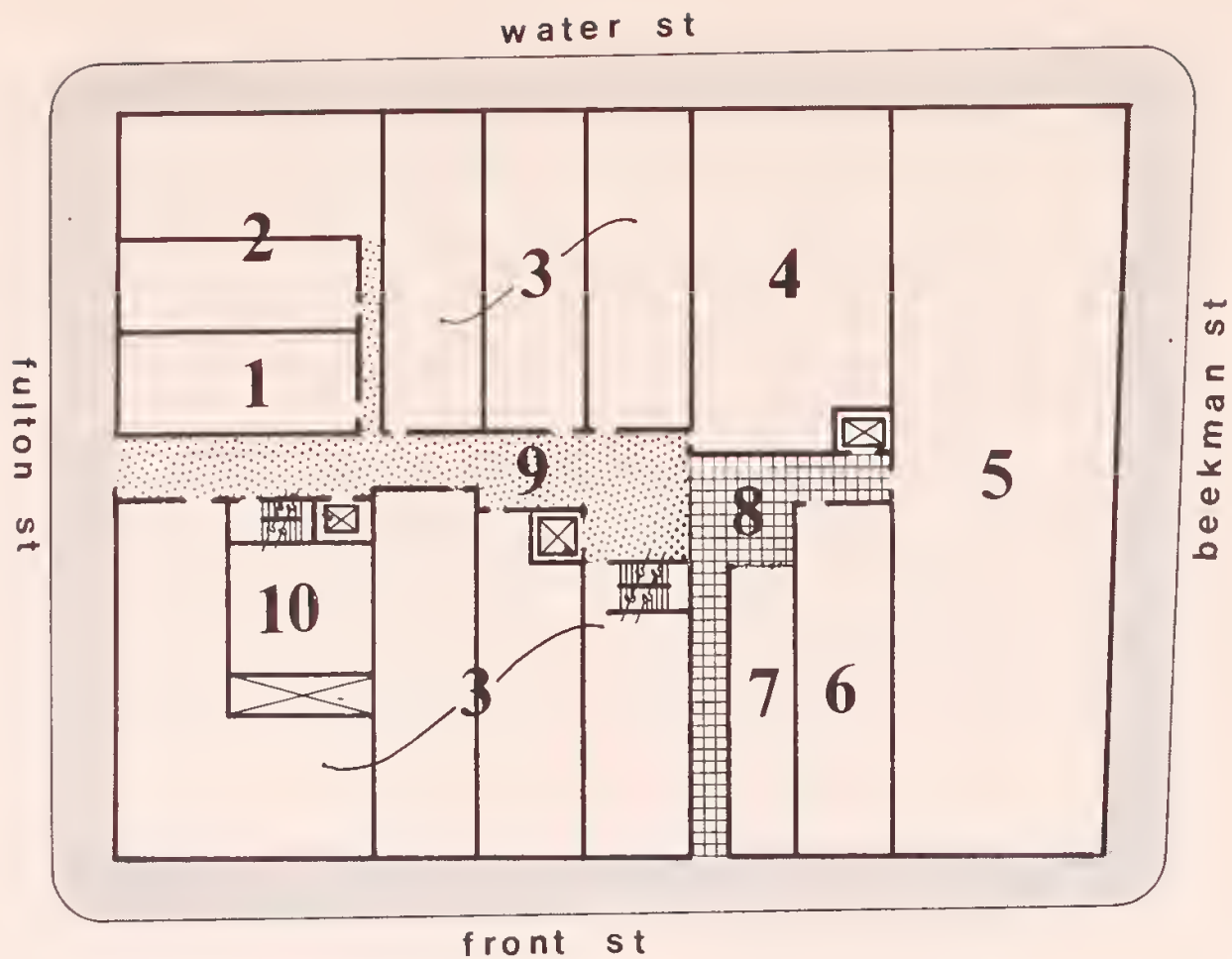
stream to pass through, while inviting the individual visitor to pause in any pool of experience he finds of particular interest.

A reading room is envisaged for the river end of the Row, with a superb view of the river; this relates to the display areas as a next stage for students, or people who just wish to sit and read a bit.

A modern structure houses library stacks adjacent to the library, with student cubicles hung along the walls to minister to the growing class of educated people who will dig.

The remainder of the block houses the actual collection of materials other than books and papers. On a system analagous to the "open stack" system for the library, models and artifacts would be arranged in dense but classified and usable order.

The concept for the Museum, in short, is that it be equipped to lead people into original studies, and that it feed the public educational and display program throughout the Seaport with sophisticated and changing argument and materials.



- 1** marine supply house
- 2** restaurant below, office space over
- 3** commercial ground floor, office space over
- 4** theatre
- 5** restaurant
- 6** house museum
- 7** coffee bar
- 8** open access court
- 9** interior, elevator serviced, access corridor
- 10** mechanical equipment

Schematic Plan Block 96 west

A Sample Block

At the same time the facades and streets of the Seaport say something of the past, inwardly the blocks reflect the essence of the preservation movement in the United States today — the creative, adaptive reuse of historic structures.

In the block plan shown, some of the unused space between the backs of the buildings is converted into an elevator serviced corridor which provides convenient access to the upstairs office floors. Ten separate buildings now, in effect, function as a single structure. The remainder of this space, used as an open entrance court, provides the pleasing architectural experience that newly discovered spaces always do.

In each block, one structure will be selected as a house museum. In these buildings the interiors as well as exteriors will be restored, the entire building becoming a part of the museum presentation that it houses.



Piers and Streets

Functionally, our piers which were primarily for ships and cargoes, are for people today. They must provide shade, some shelter from the rain, some food service and places to sit. And alongside they will have ships that have voyaged out of time. The walk out onto the piers is a walk into light, wind, open sky and water: it gives a surprising literal perspective on the modern city as a pileup of steel, glass and masonry which we take for granted but which in this perspective suddenly is visible as the work of man.

Clutter must fill the pier and streets, along with people. Otherwise they will become empty promenades, where the story of the tall ships may echo but the sense of things happening will be gone.

The streets will begin to fill naturally with small boats, small shops, craft activities, exhibitions, small restaurants, oyster stands and the like. These things will come with more detailed planning and more experience; they must come in under those controls, as meaningful clutter that relates to the Seaport experience, not as mere junk or refuse.



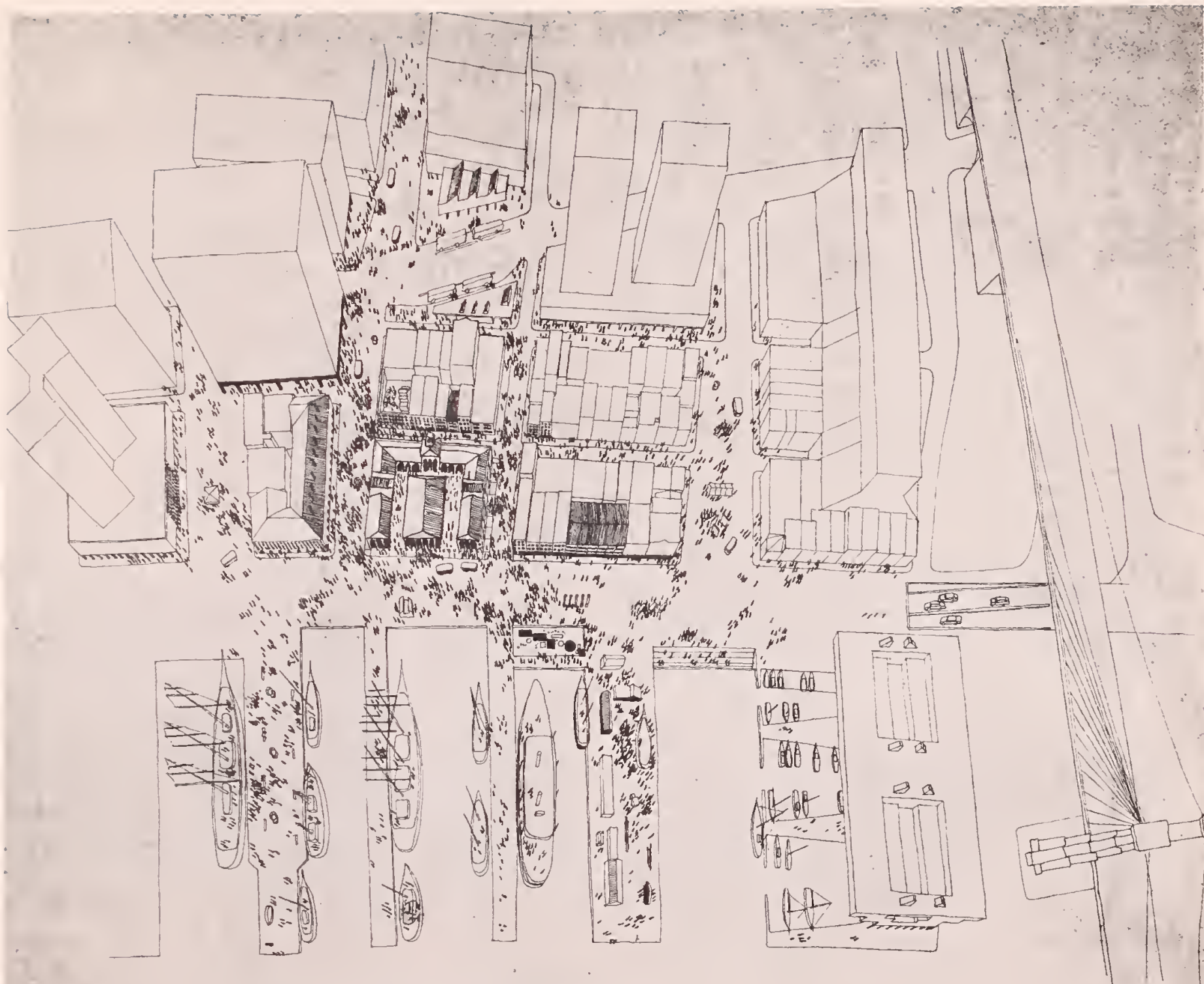
South Street looking north from Peck Slip, 1969.



Proposed retention of the row with new high-rise construction behind.

South Street to the North

North of the Seaport, we recommend that the old warehouse buildings along South Street be saved and adapted to retail and residential usages. Building the proposed parking garage structure up to the back of these old structures preserves the sweep of South Street to the Brooklyn Bridge, its most notable monument. Functionally it brings warmth and life to what might otherwise be in Professor James M. Fitch's view, a "dark, desolate," streetscape.



SOUTH STREET SEAPORT 1979

The Seaport in the Modern City

The admixture of functions - restaurants, small museums, taverns, theatres - woven through the general pattern of commercial ground floor and office-upper floor uses will generate a genuine atmosphere of activity. The Seaport will bring a vital, seven day a week, late hour life to Lower Manhattan.



South Street Seaport, August, 1969.

IN A GALA HARBOR WELCOME —

WAVERTREE IS HERE!



New York's skyline has changed in the 75 years since she left, and so has the WAVERTREE. Minus most of her top hamper, awkwardly light in the water, and showing scars of a long ocean tow, she is still graceful on August 11, 1970, as she follows the tug VICTORIA MCALLISTER past Battery Park toward her new Seaport berth. There she will be restored, again growing tall to match the city around her.

— New York Daily News photo by George Mattson; pilot, Dave McAdams.

Waterfront for People

A Waterfront Festival, continuing the Seaport's three-year-old program of attracting more people to the port and the rivers, will bring a new burst of events to South Street in September and October. This activity has been incorporated as part of a City-sponsored program of recreational and cultural events which, as announced by Mayor John V. Lindsay, will "call public attention to one of our City's greatest assets, and (will) be a prelude to a complete examination of the problems and opportunities of the port."

The Festival will begin on September 12, with a dramatic expression of citizen concern for one of New York's dirtier neighborhoods, as a corps of volunteers sweeps, mops and scrubs the streets and storefronts of the Fulton Market area. Concern for the environment will be further stimulated on September 16, with a demonstration of water-cleanup procedures by the barge MUD CAT, while three fisheries research vessels visit Pier 15 (being used by the Seaport during the Festival) from September 12 to 20. The research ships will hold open house on September 14.

Music and art will be part of the Festival scene, with a number of concerts and performances already scheduled. Jean Sullivan and Michael Fischetti of Theatre Research will produce an integrated program of music, poetry, and dance on September 27, and on

(Continued on Page 3)

**THREE MORE NEW
SHIPS FOR SOUTH
STREET —** See Page 6

WAVERTREE came to South Street on August 11, 1970. Her first line was secured to Pier 16 at 10:23 a.m. The Seaport Museum's first, long-awaited square-rigger came with plenty of whitecaps and plenty of breeze. "It's her kind of day!" said Captain Joseph Farr, who brought her in as a South Street volunteer.

Mayor Lindsay proclaimed the day "WAVERTREE day." The Seamen's Bank ran a full-page ad of greeting, and Bowne & Co., printers, welcomed her as the last of a long line of sailing ships that built the city. Rodman Rockefeller, Richard S. Aldrich and Whitney North Seymour, Jr. were among the citizens from all walks of life who had helped the ship and were there to greet her. Chairman Jakob Isbrandtsen tossed a final line from the deck, neatly caught by Mrs. John V. Lindsay to complete the ship's mooring in South Street.

Fireboats provided a background of fountains, and a tremulous rainbow shone against the sometimes cloudy sky, as the WAVERTREE made her way up the harbor from Staten Island, where she had put in for a week of refit before being opened to the public. R.J. Schaefer led the harbor escort at the helm of the schooner yacht AMERICA, with Coast Guard cutters knifing through choppy seas and Alen York's Chinese junk MON LEI also in attendance. Ferries, tugs, an Army dredge and tankers blew whistles, and WAVERTREE's wind-whipped ensign was run up and down continuously in return of their salutes.

James P. McAllister III guided the two tugs provided by McAllister Bros. to move the ship to her museum berth, while Captain Juan José P. Devalle, supervisor of the initial restoration in Buenos Aires, kept the quarterdeck with Captain Reynard of STAR OF INDIA, Captain Archie Horka and Boatswain Fred Harvey — square-rigger-men all. They talked quietly of the

(Continued on Page 7)

SOUTH STREET REPORTER

The Newsletter of
South Street Seaport
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Chairman: Jakob Isbrandtsen
President: Peter Stanford

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SOUTH STREET SHIPS

Now the WAVERTREE is here, and with her the schooner PIONEER and the steam tug MATHILDA have joined the AMBROSE and the CAVIARE. The last survivor of the Fulton Ferry line will return, before summer's end, a gift of our friends of the United States Coast Guard.

The presence of these ships on our waterfront, each with her story to tell, is a great opportunity for South Street. They mean much to us as reward and as growth in our program. They also mean challenge. Their working lives were not easy, and each is still — as she has always been — a working ship. They now challenge us to get on with our work, the vitally needed work of telling the story of a city built from the sea.

A MAN AND A BOAT

"It was no small project, and was far more costly than I had hoped at first. However, it would have been far worse to have had to drop it."

Those words by the late Russell Grinnell, concerning his schooner, PIONEER, were quoted in this column after his untimely death last April. They reflect the indomitable spirit of the man; he was a man who enjoyed life and work, and who had a deep appreciation of the value of the seagoing heritage across the generations.

Now his lovely PIONEER belongs to South Street, a generous gift from members of his family. A Pennsylvanian by birth, she honors the traditions of Gloucester, her adopted home of late years, on this waterfront where Gloucestermen still come about their work. She will work here, too; we hope we can sail her with that same seamanlike spirit of dedication to a worthy task, and pass some of it on to the young people of this city as they learn the ways of the sea.



— Photograph courtesy of Frederick S. Lightfoot

Here is the Seaport of over 100 years ago, as seen from the roof of the United States Hotel in the oldest photograph we know of this area. The ferry house had been put up in 1863, and the roof at the far end of Schermerhorn Row would be raised in the 1868 remodeling of the Fulton Ferry Hotel; thus the photo was taken within those five years. Fulton Street is narrowed by the excrescences of the sagging 1821 market building, and a square-rigged ship, perhaps a Black Ball packet, lies at old Pier 23 in the stillness of this late afternoon.

LETTERS

As a member of the Seaport and a plank owner in the WAVERTREE, I was thrilled to see her welcome on August 11 — seeing the dream of so many become a reality.

Patricia J. Lynch
Brooklyn New York

* * *

TELEGRAM

Best wishes and a bright future for our WAVERTREE and the Museum on this great day for all of us.

TITAN Members
Norfolk, Virginia

Even if they had not joined the Seaport following delivery of the WAVERTREE, the crew of the TITAN might well claim a personal interest in the old ship after having her on their towline for 33 days. From New York, they went to Norfolk to tow a Liberty ship to a Spanish breaker's yard. —Ed.

* * *

I was interested to read that the MO-SHULU is still afloat and is to come to this country; I served in her in 1935-36 when Erickson first purchased her from Charles Nelson & Co. She was a grand ship, and a workhorse, but

with a wind she could move. We once shook a rope's end to a steamer in Spencer's Gulf.

Any additional information you have on her would be appreciated.

George P. Walker
Riverdale, New Jersey

A book, Windjammers Significant, by J. Ferrell Colton (who served in her a voyage or so later) gives her full history up to about 1953. It is available from the Seaport at \$10. —Ed.

* * *

My check is enclosed for a "Family" membership. This is really intended as a subscription to your newsletter, which I enjoy so much in the office that I want one of my own.

Mary Townsend
New York, New York

* * *

I just finished reading a nice article on our South Street Seaport in the Seafarers' Log. And the librarian at the V.A. hospital found an old copy of Old Mr. Flood — all about South Street, fishmarket and such — by Joe Mitchell. It reminded me of my ex-

(Continued on Page 3)

October 4 they will present the Off-Centre Children's Theatre production of *Beauty and the Beast*. An art auction, for the benefit of Seaport Theatre, is set for October 5 at 99 John St., and will include works by Picasso, Chagall, Matisse and others.

Other performing events include a concert on September 14 by Pete Seeger and his crew of folk singers associated with the sloop CLEARWATER, a continuation of the popular Tuesday evening concerts of sea and folk music by Bernie Klay & Company and a lunchtime concert by the 26th Army Band on September 18. An art show will be held on September 26-27 aboard the last Fulton ferry boat, scheduled to arrive at Pier 15 two days earlier. (Page 6)

Two popular Seaport events will be high spots of the Festival. The annual Antiques Fair, produced by Gilbert and Russell Carrell, will have its third showing on the weekend of September 19-20, when members of the Antique Boat & Yacht Club will also convene here. The fourth running of the Schooner Race for the Mayor's Cup takes place in the harbor on September 26, with a spectator boat to follow the race, and an informal dinner aboard the WAVER-TREE that evening.

During the Festival, the Seaport will inaugurate its new policy of keeping the piers open from 9 a.m. to 9 p.m. daily, and the growing Seaport fleet will be a star Festival attraction.

A full calendar of events is given on page 8.

LETTERS (Continued from Page 2)

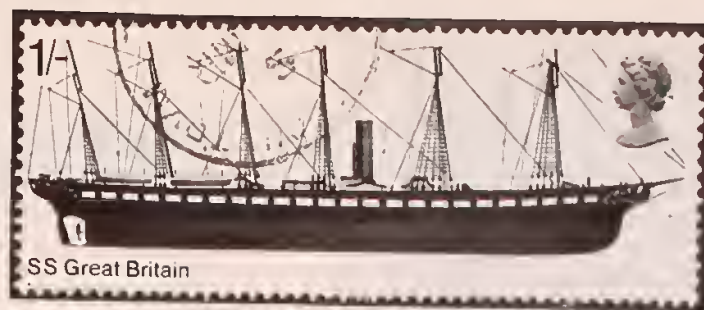
periences in that neighborhood during the 1940's.

Maybe, if I can get rid of these two canes, I may get back to sailing and stop by that way again. But, one thing at a time. I've always enjoyed our paper, and hope that there'll always be enough members to do all that should be done, and that visitors will always come in droves, and go away happy!

H. Patrick Beatty

Saginaw, Michigan

Roger Campbell and Harry Shamoon, South Street volunteers, dived into the river on September 6 to save a man who had jumped from the pier. They brought him in, but could not save his life. This gallant, humane act should be remembered. — P. S.



The British 1969 commemorative stamp of the GREAT BRITAIN

Six a.m., April 7, 1970. In a windswept cove in the Falkland Islands, a great ship came to life again. The first iron, propeller-driven ocean liner, 127 years old, was afloat after 33 years. Isambard Kingdom Brunel's GREAT BRITAIN would return to her namesake land.

Her story began in 1838, as the wooden side-wheeler GREAT WESTERN began to ply the Atlantic. Brunel, her builder, began to think of a new and finer ship which would give the port of Bristol, and its Great Western Railway, supremacy over Liverpool in the North Atlantic liner service.

Fabrication of iron parts began in July of 1839, and the keel was laid in Bristol that December. Work also began on her great side-wheel engine, but this was stopped the following year when Brunel recommended screw propulsion for the liner, and a new engine had to be designed.

The drydock was flooded to launch the GREAT BRITAIN on July 19, 1843, in the presence of Prince Albert, assorted nobility, and at least 60 clergy. After fitting out, there was some difficulty in moving her from the City Docks to the River Avon; even with unusual high tides in December, 1844, it was necessary to remove some masonry around the dock gates to free her.

Bristol had apparently seen the last of the GREAT BRITAIN, as all of her later voyages seem to have been made from Liverpool despite her Bristol ownership and Brunel's intentions. Her first Atlantic voyage began in July, 1845, six years after construction had started. After propeller problems on a second voyage, she was laid up for the winter and repairs.

At the start of her fifth voyage, in September of 1846, she went aground in Dundrum Bay, Ireland. There she stayed for nearly a year. The genius of Brunel finally got her free, but the Great Western Steamship Company was a financial wreck. The GREAT BRITAIN was offered for sale in 1848, but there was no satisfactory bid. The company wanted \$200,000; they finally let her go, two years later, for \$90,000. Her days on the Atlantic were done.

With new engines and boilers, and accommodation for 700 passengers, she would have a long and successful new life in the Australian trade. She made 32 Australian voyages in 24 years, with time out for trooping during the Crimean War and the Sepoy uprising, and a couple of trips to New York.

Laid up for five years after 1876, she was again sold in 1882, and was converted into a sailing ship. In one of the classic sailing trades, she carried Welsh coal to San Francisco and California wheat back to Europe. On her third outward passage she was battered for over a month off Cape Horn, and finally, on May 24, 1886, she put into the Falklands, where she was used as a storage hulk. In 1937, she was scuttled in the shallow water of Sparrow Cove.

Scholars were aware of her, rusting quietly there. Karl Kortum had a backer to bring her to San Francisco; in England, Ewan Corlett studied her for 20 years before proposing salvage early in 1968. The San Franciscans agreed to step aside if interest grew in Britain. It did grow; one man, Jack Hayward, made the major gift to bring the ship back for his nation.

Placed on a pontoon in Sparrow Cove, the GREAT BRITAIN began a record 7,000-mile tow, ending at Avonmouth on June 23, 1970. A few days later, floating again on her own iron bottom, she was towed up the River Avon to her building dock at Bristol. After 125 years, the GREAT BRITAIN was home!

Auxiliary steamship GREAT BRITAIN. Built: Bristol, England, 1839-44
Registered dimensions 325' by 50'-6" by 31'-5"; tonnage, 3,270 gross, 1,795 net.
4-cylinder engine (original). 88" bore by 72" stroke, 1,000 horsepower.

(For more on the GREAT BRITAIN, see "Seaport Notes," page 8)



PRELUDE. The WAVERTREE plows a calm sea near Trinidad, as she follows the tug TITAN north from Buenos Aires late in July.

Wavertree D

Photo: Gerlot Schmidt



HER DAY. Flags whip in a brisk breeze as she gets under way from Pouch Terminal, Staten Island, for the last leg to South Street, on August 11, 1970: by Mayoral proclamation, "WAVERTREE DAY."

Photo: Gerlot Schmidt



WELCOME! The FIREFIGHTER throws a curtain of water against the sullen sky to silhouette WAVERTREE's shapely stern; a few hours later, New York's largest fire boat was battling a pier blaze on the Kill Van Kull. Among the welcoming party were (below) the yacht AMERICA, a Coast Guard helicopter, and the Army Corps of Engineers' dredge ESSAYONS.



y — August 11, 1970



NEARLY HOME. East River bridges loom ahead as WAVER-TREE begins her turn toward Seaport Pier. President Peter Stanford mounts the rail (right) for a better view, as Norma Stanford and Captain Juan Jose P. Devalle watch the docking operation.

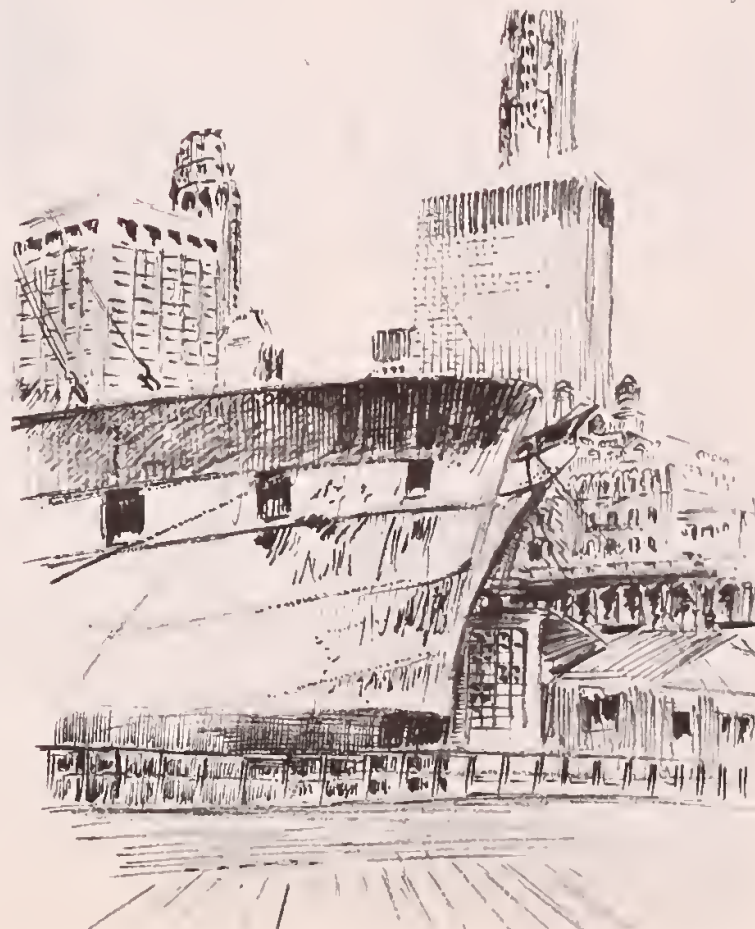


Photo: Janet Campbell



RECEPTION. Aboard the ship after appropriate ceremony, Mrs. John V. Lindsay and Commissioner John S. Palmer relax in conversation with Maritime Museum trustee Eliot H. Lumbard.

Sketch: Frank O. Braynard



AT REST. Her sweeping sheer towering against a backdrop of lofty buildings, the WAVERTREE rests at Seaport Pier at the end of her day.

Schooner, Tug, Ferry Added

The Seaport Museum fleet of historic ships grew rapidly this summer, with three additions in less than a month, and a fourth set for late September. Each vessel is expected to fill a definite role in the planned growth of the collection, according to Ship Committee chairman Moulton Farnham.

The first arrival was the 72-foot steam tug MATHILDA, which reached the museum on July 30 as a loan from McAllister Brothers Inc. Built at Sorel, Quebec, in 1899, she spent her 70-year working life in Canada. She is in operable condition, but, as a fresh-water tug, she lacks the water tanks and condensers needed for salt-water operation.

"She does not quite fit the usual image of a New York harbor tug," said Farnham, "but we have some old photos with steamers that are not too different. Aside from her foreign origin, she had the advantages of being both available and in pretty fine condition. The Seaport can't undertake the salvage of a more typical boat right now, and the McAllister offer seemed an excellent way to fill this niche with a small and charming tug."

After the arrival of the WAVER-TREE on August 11, the third addition was the steel schooner PIONEER, a 19th-century cargo boat rebuilt two years ago on the original 85-year-old iron frames. The rebuilding was done for the late Russell Grinnell, Jr., of Gloucester, by Gladding-Hearn yard of Somerset, Mass. She was donated to South Street by Mr. Grinnell's sister and brother-in-law, Mr. & Mrs. George Matteson.

Before sailing to New York, where she arrived on August 30, the PIONEER took part in the Great Schooner Race at Gloucester. A horde of Gloucester admirers cheered her on, and volunteer skipper Dick Rath paid tribute to the Gloucestermen, including "Skip" Grinnell and Joe Matteson, who taught the South Street crew much about handling her. They later helped bring her to New York.

"The PIONEER is a fine one," reported Rath, "fully equipped with new sails and rigging of durable, modern materials, even as she embodies the appearance and spirit of the old coaster. She gives the Seaport a ship which can be safely operated in a regular program." It is planned to sail her for training young New Yorkers, including the South Street Explorers and Mariners. She visited Sheepshead Bay over the Labor Day weekend, and signed on over 60 new members!

The fourth addition, scheduled for September 24, will be the steam ferryboat MAJOR GENERAL WM. A. H. HART, donated by the United States Coast Guard. Built as the JOHN A. LYNCH in 1925, she became the HARLEM in 1932 when politicians' names were removed from the City's boats. She ran on the Fulton Street ferry, of which she is the last known survivor. Since 1940 she has run between Manhattan and Governors Island under her present name.

At the Seaport she will be the scene of some development such as a coffee shop or art gallery. She is being cleaned and repainted by the Department of Marine & Aviation, City of New York, in preparation for her role in the City's Waterfront Festival (p. 1). Seaport volunteers are assisting in this work, notably Benjie Hammer, who has been instrumental in obtaining the ship for the Museum by persistent work since he brought her to the attention of the annual meeting last spring.

Photo: Russell Grinnell, Jr.



Photo: Toni Austin



Photo: Lawrence LaBella



The Marine Bookshelf

The Way of a Ship, by Alan Villiers. Charles Scribner's Sons, New York, 1970. \$10.00

A valued item in this reviewer's library, these past 15 years or more, has been *The Way of a Ship*, which now appears in a new edition from the original publisher. Its return is welcome; perhaps my treasure will need less careful guarding now!

Alan Villiers, in his author's preface to the first edition, states his intent "to make the big square-rigged sailing ship comprehensible, now that all such vessels have disappeared from the commercial world and only school-ships remain." Measured against that intent, the book is a smashing success. Villiers is perhaps the one living man who could achieve this feat. Many veteran seamen share the technical knowledge, but few of them share the broad view which Villiers brings to sailing ship operations, economics, even ownership. Fewer still can turn out literate prose of such grand gusto.

There is not a great deal here on the celebrated clippers, and much of what there is (aside from several chapters on the CUTTY SARK) tends to downgrade the legend of the clipper as the epitome of sailing ship design and performance. It is Villiers' thesis, which this book does much to support, that the last generation of iron and steel cargo ships, built in competition with steam, were the greatest sailing ships, sailed scientifically,

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There is a store of information here, most of it concerned with these big carriers of the last sailing generation. Starting with the way the winds and seas move about the globe, Villiers goes on to matters of square rig and the handling of ships under it, the men who handled them, including outstanding masters like J. C. B. Jarvis and Robert Hilgendorf, the life under sail, and even why these ships sailed where they did. And it all comes out in a rich, rolling language, straight from the author's years in ships like the GRACE HARWAR, LAWHILL, PARMA, and the little JOSEPH CONRAD. A Villiers sentence, like a Cape Horn sea, can drown any temptation to boredom!

—A. D. F.



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for the
Seaport

FRIENDS OF SOUTH STREET is a volunteer committee working to advance the Seaport cause. All members receive our bi-monthly newsletter, South Street Reporter.

Membership (tax deductible): Associate, \$1; Regular, \$5; Family, \$10; Contributor, \$100; Sup-
porter, \$1,000.

WAVERTREE (Continued from Page 1)
ship's long history that brought her again to New York. It was a little over 75 years since she had left, unnoticed, in one of her long oceanic hauls, with kerosene in tins for India.

All who have seen her attest that the WAVERTREE's great hull, its deep sheer and "...the Cape Horn feel to her..." as Jim Kleinschmidt of the FALLS OF CLYDE described it to Karl Kortum a few days later, greatly changes the look of the Seaport Pier. And in the Mayor's proclamation it was observed that she was "... the largest museum artifact ever brought to New York in one piece."

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Ports of Call



A full suit of sails was set on August 29 aboard the restored, 107-year-old ironbark STAR OF INDIA at San Diego. It was her first time under full sail since 1927.

The QUEEN ELIZABETH will be auctioned this month at Fort Lauderdale, where she has been unsuccessful as a tourist attraction. She probably is bound for the scrap yard.

An active search has begun for the remains of the SANTA MARIA, lost near Cap Haitien on Christmas Day, 1492. Another expedition, digging for an even older vessel, spent the summer on the slopes of Mt. Ararat in eastern Turkey, where the remains of Noah's ark are believed to exist.

Two 140-foot mini-ferries are proposed as a means of lowering costs for the night passenger operation of the Staten Island Ferry. They would also be used for rush-hour service to mid-Manhattan. In San Francisco, traffic congestion has compelled the Golden Gate Bridge authorities to explore the resumption of ferry service to Marin County.

Another schooner race has been announced, this one sponsored by the Seven Seas Sailing Club, owner of the schooner GOLDEN EAGLE. It will start in Fisher's Island Sound, off Mystic, on September 13, one day after the Mystic race, and will finish at Newport, Rhode Island before the America's Cup series.

The Norwegian training bark STATS-RAAD LEHMKUHL, idle for several years, has been returned to service, and took part in the Tall Ships Race this summer. She has been chartered to train a group of American boys in a year-long, round-the-world voyage, leaving Bergen, Norway, on October 15. The scheme includes a year of college-preparatory education, in addition to sea training.



Photo: Bishop Museum

The FALLS OF CLYDE, in Honolulu, has four new lower masts, stepped early in July.

Thos. & Jno. Brocklebank, the oldest British shipping firm, celebrated its 200th anniversary this summer. The firm, now a part of the Cunard group, once owned the BACTRIA, a sister ship to the WAVERTREE.

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CALENDAR

- Friday, September 11 — MINI-FOLK FESTIVAL, 7:30 p. m. Folk music of all kinds. Donation, \$2.
- Saturday, September 12 — CLEANUP DAY. Free lunch for volunteers. All Day.
- Monday, September 14 — ARRIVAL OF FISHERIES RESEARCH VESSELS.
- Tuesday, September 15 — PETE SEEGER CONCERT.
- Wednesday, September 16 — SINGALONG with Bernie Klay, et al. 7 p. m.
- Friday, September 18 — MUD CAT barge will demonstrate oil-spill cleanup.
- Saturday, September 19 & Sunday, September 20 — 26TH ARMY BAND CONCERT. 12 noon.
- Tuesday, September 22 — ANTIQUES FAIR on Fulton & South Streets, noon to dark. ANTIQUE BOATS at Pier 15. FISHERIES VESSELS depart Sunday.
- Thursday, September 24 — SINGALONG with Klay, Woerner, others. 7 p. m.
- Saturday, September 26 — ARRIVAL of ferry HART, ex-HARLEM, ex-LYNCH.
- Saturday, September 26 & Sunday, September 27 — SCHOONER RACE for the MAYOR'S CUP. Start 10 a. m. off Governors Island. SPECTATOR BOAT leaves Battery Park 9:30 a. m. (Board 9 a. m.). Tickets \$3; \$1.50 for children under 12. DINNER aboard WAVERTREE, 7 p. m., tickets \$10. All tickets may be ordered by mail from Howard Slotnick, Box 368, New Rochelle, N. Y. 10801.
- Sunday, September 27 — ART SHOW on Piers and Streets; also aboard the newly-arrived ferryboat WHAT'S-ITS-NAME. Noon to dark.
- Sunday, September 27 — BLESSING OF THE SCHOONERS.
- Sunday, October 4 — MUSIC, POETRY & DANCE by Theatre Research.
- Monday, October 5 — BEAUTY & THE BEAST by Off-Centre Children's Theatre.
- Thursday, October 8 — ART AUCTION, benefit of Seaport Theatre. 99 John St.
- SEMINAR. ALAN VILLIERS on "The Cape Horn Ship." 203 Front Street, 7 p. m.

LOCAL HISTORY COMMITTEE meets second and fourth Thursdays of each month at 203 Front Street, 6:30 p. m. EXPLORERS and MARINERS meet every Friday, 7:30 p. m., aboard ships at Pier 16, East River (Seaport Pier). FRIENDS OF SOUTH STREET meet Thursdays, September 17 and October 15, 7 p. m.



Bos'n's Locker

WHAT, YOU DID RENEW?! Somebody tacked when he should have jibed, and sent "last chance" renewal notices to a lot of members — including all current Contributors and Supporters — with our last issue. If you got one and had already renewed for 1970, we're sorry. If you didn't get one and hadn't renewed, here is another issue, with (We hope!) another "last chance."

WINDJAMMER? We see several notes and letters lately as to the true meaning and origin of the term, which the landlubber is likely to tag onto any sailing ship, but which seems to be a relative late-comer. Does anyone have something to offer?

BELLS & WHISTLES? An alarm system to keep nocturnal visitors off the piers and ships is badly needed. The pros have said it can't be done; do any of our amateurs have workable ideas? Josh Slocum used carpet tacks with some success, but what New York prowler is so foolhardy as to go barefoot?

SEAPORT NOTES

The Shanghai campaign has brought in 700 members, as of September 1, and with them \$4,965 in income.

Sales Manager Bob Schiller will move the Seaport Book Store to new, larger quarters at 25 Fulton St., the corner of Water, during September. This leaves more exhibit space at 16 Fulton wheresales will be limited to a small stock of Seaport publications.

Morsels of the GREAT BRITAIN story, sacrificed to the demands of space: Captain Henry Stap, master of the GREAT BRITAIN during her last years as a sailing ship, later commanded the Leyland Brothers' ships HALEWOOD, DITTON, and, briefly, in 1903, WAVERTREE; he took the GREAT BRITAIN on her last voyage out of Penarth, Wales, just 13 days before WAVERTREE arrived there to load for her first voyage; and the WAVERTREE, later meeting the same fate as the GREAT BRITAIN, lay near Brunel's masterpiece in Stanley Harbor for a few months in 1910-11. Now 59 years later, both ships have returned North in the same summer. A comprehensive history of the GREAT BRITAIN (p. 3), in two articles by Edward A. Mueller, appeared in the Nautical Research Journal, Vol. 14, No. 3-4, and Vol. 15, No. 1. Back issues, at \$3 for the pair, may be ordered from Mrs. James W. Harbin, Jr., 4110 Beall St., Landover Hills, Md. 20784. Make checks payable to the Nautical Research Guild.

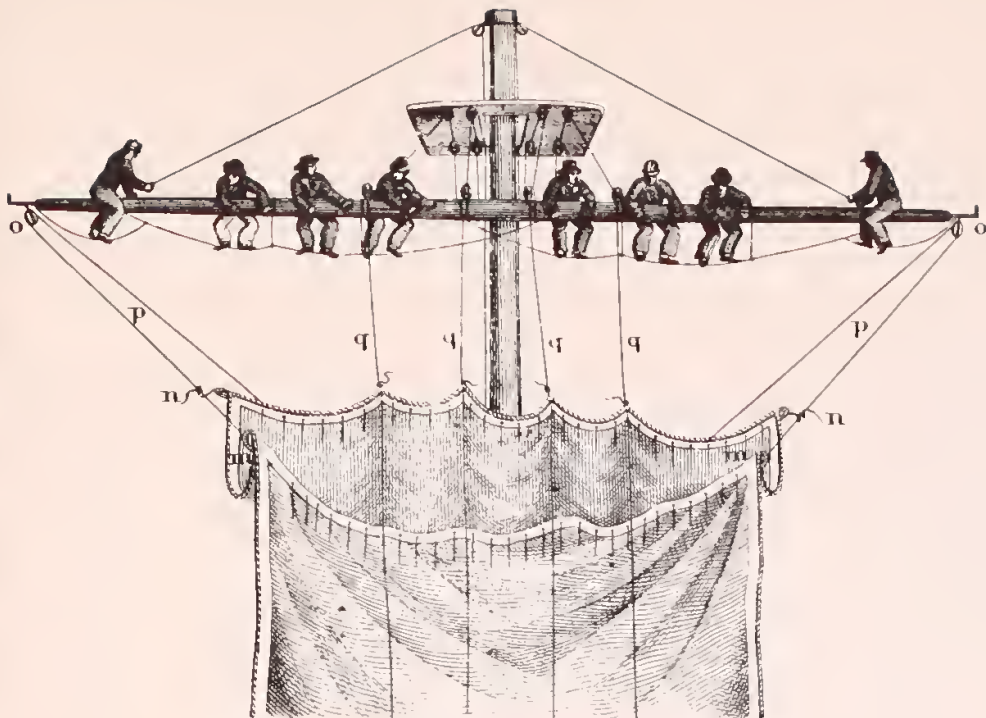
THE FIRST HEAVING LINE from the WAVERTREE when she docked was thrown by Rick Miller, National Maritime Union vice president. His work party from the N. M. U. Maritime Trades School cheered as the line was smartly caught by Coast Guard line handlers on the pier.

THE MASTER OF THE CUTTY SARK cabled the Master of the WAVERTREE: "Well done." Captain Farr sent back: "We follow in your wake through history." The exchange was then toasted in Cutty Sark scotch, donated for the occasion.

Could This Be Yours?

The restoration fund for the WAVERTREE will benefit when Charles Lundgren's original oil painting of the ship is raffled off. The raffle for the painting, 30 by 40 inches and framed in gold, will be held on board the ship on October 31. Tickets are \$1 each, or \$10 a book, and may be bought at the Seaport, from volunteer salesmen, or by mail from Howard Slotnick, Box 368, New Rochelle, N. Y. 10801. Please send a stamped, self-addressed envelope, with your check payable to South Street Seaport Museum. Why not order a few raffle tickets with your tickets for the Schooner Race?





South Street Seaport A Planning Conference

Nov. 6 **5:30 pm — Reception aboard CAVIARE**
(Pier 16, foot of Fulton St.)

6:30 pm — Dinner at Sloppy Louies (92 South St.)

Ships: The Heart of the Story

Chm., **Moulton Farnham**, Boating; **George Campbell**, Museum of Natural History; **Howard Chapelle**, Smithsonian Institution; **Waldo Johnston**, Mystic Seaport; **Karl Kortum**, San Francisco Maritime Museum; **John Lyman**, University of North Carolina; **Harold Sniffen**, Mariners' Museum.

Nov. 7 **9:00 am — Walking Tour of Seaport Area**
(leaves from 16 Fulton Street)

9:45 am — The Seaport: A Vital Place for the City
(203 Front Street). Coffee available.

Chm., **William R. Ginsberg**, N.Y.C. Parks, Recreation and Cultural Affairs Administration; **Paul Busse**, Economic Development Council of N.Y.C.; **John Hightower**, N.Y. State Council on Arts; **Fredrick L. Rath, Jr.**, New York State Historical Assn.

12:15 pm — Informal Lunch
Remarks: **Daniel P. Moynihan**, Director
Joint Center for Urban Studies.

2:00 pm — The Seaport: Past and Future Forms
(203 Front St.) Chm., **James M. Fitch**, Columbia University; **Giorgio Cavaglieri**, AIA; **Edwin Kendrew**, Colonial Williamsburg; **Loring McMillen**, Richmondtown; **John Young**, AIA.

6:30 pm — Dinner at India House (1 Hanover Square)
Remarks: **James Biddle**, President, National Trust for Historic Preservation.
Summation: **Melvin Conant**, Chm. of Advisers.

